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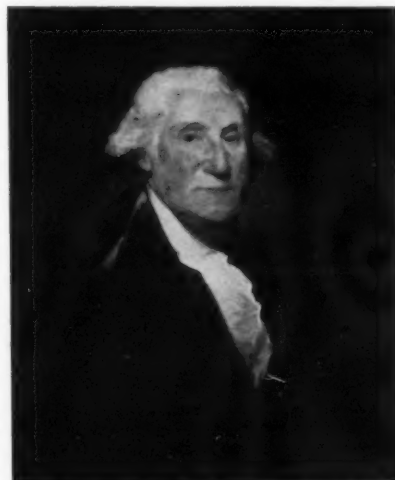
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**THE ART NEWS**

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**Contents for June 15, 1940**

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**NOTICE: SUMMER PUBLICATION SCHEDULE**

Following this issue, THE ART NEWS enters its regular Summer publication schedule of once a month. The next number will be published on July 13, and the following issues on August 17 and September 14. With the issue of October 5, weekly publication will be resumed for the season.

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LENT ANONYMOUSLY TO THE EXHIBITION OF "ALLIED ART FOR ALLIED AID" AT M. KNOEDLER & CO. (SEE ARTICLE ON PAGE 8)

A REMBRANDT MASTERPIECE EXHIBITED FOR THE BENEFIT OF THE WAR RELIEF FUND OF THE RED CROSS: "ARISTOTLE BEFORE THE BUST OF HOMER", PAINTED IN 1653 FOR THE MARCHESE RUFFO; THE BUST OF HOMER, PROBABLY A CAST OF AN ORIGINAL AT NAPLES, WAS IN THE ARTIST'S COLLECTION, AND THE ARISTOTLE HEAD MAY ALSO BE AFTER AN ANTIQUE PORTRAIT.



# THE ART NEWS

JUNE 15, 1940

## The EDITOR'S REVIEW

### *This WAR and the DUTY of the CULTIVATED MAN*

AS THIS issue says its customary *vales* to the "season," it can but be with the thought that in no other period from autumn through spring within the last twenty years has art been reduced to such insignificance beside the preponderance of immediate events. Rightly and yet, though inevitable, wrongly so—for it is during just such hours of eclipse, even while men are fighting with all their main to recover the light, that they grow accustomed to darkness and tolerant of it. This conviction has been uttered times before in these columns, most acutely when this very season began, last October, in an editorial entitled *Art and the War* that we recall without joy for its prophetic passages. Now, however, these are beside the point, and so, for that matter, is what we then outlined as the development of that conviction: that "to subscribe to the relegation of art to a wartime attic, to sacrifice all the higher meaning of life to the pure function of combat, is to play right into the hands of the enemies of our culture."

Today only the premise to the foregoing remains valid. The threat of extinction is no less, indeed far greater; but the darkness has come so quickly and ubiquitously that there is no longer time to think of reserving an ounce of energy from the struggle for total light. And still the premise of the enduring essentiality of art, if it holds at all, must even under this duress furnish a basis for the battle that has to be fought. This we firmly believe, with the same faith that we believe Christian civilization is worth fighting and dying for. To that end, art is, in fact, an inalienable token of leadership. It follows that to the artistic man, which is to say the cultivated man, attaches the duty as well as the privileges of leadership.

If ever these responsibilities of cultural leadership have needed to be brought to the imperative and all-effacing attention of the cultivated man, it is now and here—in America. A call to arms, to the strongest arms available to each man, may at first glance seem out of place in an art magazine, but that is precisely what this is. The days of aristocratic cultural detachment are over, and from its participants the leaders for the active combat must be drawn. Without response, there will be no sense in talking of preserving art or any other form of the cultivated life for the end of the conflict.

DO WE need to sum up the peril? The cultivated man must know by now that if the burners of books, the destroyers of academic liberty, the iconoclasts against freedom of artistic expression, the persecutors of the weak, the barbaric warriors to whom no human or no monument is sacred, in short, the enemies of the spirit in man, they that form the very breath of the Antichrist—if these continue their satanic path to victory, the last barriers will be broken to the terrible "leveling down," of all that is excellent, which is their supreme objective. That prospect is so near and so terrifying that the cultivated man should require no additional exhortations on behalf of democracy.

Now what can he do? To begin, he must learn to think outside his own sphere—politically, much as it is repugnant, as well as artistically. Just as the hero of Robert Sherwood's great current play, *There Shall Be No Night*, who as a man of science long imagines himself apart and excluded by his work from the ordinary currents of life and of war, then suddenly knows when the bombers are flying over his native Helsinki that he must act quickly in association with all other men, so must the cultivated American take his rightful and leading place with his colleagues of Western civilization. The Committee to Defend America by Aiding the Allies, of which William Allen White is National Chairman and which is also led by others like President Conant of Harvard and President Butler of Columbia University, has laid out a program to which every cultivated citizen of this country must subscribe. Briefly, it recommends our furnishing to the Allies who are giving their blood to defend American security and all Western civilization, "all measures short of war to assure the fullest possible support" to them. It is *the first duty* of every cultivated American to write or telegraph to the President and to his representatives in the Senate and House that he stands full behind this objective.

But his duty only starts here. Every possible prerogative of leadership must be utilized to insure a victory against the Nazi barbarians and the Soviet vermin, against the pitiful descendants of Roman and Italian culture who have abused their heritage by allying themselves with the greatest anti-cultural force since its ancestral hordes invaded Italy fifteen centuries ago. Every argument, every form of persuasion, every conceivable act to lend the greatest possible assistance to Britain and France, is demanded of the cultivated man—and he may determine for himself whether there need be limitations embodied by such weasel words as "short of war."

CULTIVATION implies training and fitness for a task. Therein lies the direction for the cultivated man after he has accomplished those tasks just mentioned, which can be described as merely preliminary. The cultivated man who can face the truth must know that civilization will not be saved alone by limited material assistance to those who are fighting its battles but are hopelessly outnumbered and unequipped to win against enemies who have single-mindedly concentrated on a war to annihilate Christendom for seven years before its start. He will find corroboration, if he is still sceptical, in the preparations for war which even the most dull-witted of our legislators have authorized. Knowing this, he must also know that he is to find the task in which he can make the strongest contribution to the cause with which his culture identifies him. It is not too early for artists to form volunteer camouflage corps, for others to work on the propaganda pictures which the conduct of a war will require. It is not too early for scholars with knowledge of foreign countries and foreign

languages to offer their services to the government. And it is not too early, above all, for those without any of these qualifications to prepare themselves to do what they must, what Mr. Sherwood's physician hero finally has to do after months of medical service at the front—to take up a gun and fight at a moment when war and slaughter, however horrible, are yet noble beside slavery.

What better moment for the intellectuals and the artists who have talked so long about the "ivory towers" of their fellow men—to be sure, on behalf of the false ideals of the Marxists who so neatly paved the way and pushed the cart for their National Socialist brethren—what better moment for these scornful critics of their countrymen to prove their recent enlightenment and their rightful place in a cultivated society? They of all so-called cultivated men need admonishment most, unless it be the moral slugs who still cling to the poisoning belief that any kind of pacifism is righteous. To both, it may be well to show them their enemies in the amazingly far-seeing words of G. K. Chesterton written some years before his death in 1936, and now republished in the magnificent anthology called *The End of the Armistice*:

"... the Pacifist and the Prussianist fit each other exactly ... they are the active and passive mood of the same verb. They are in fact the ancient complex of the bully and the coward; always parts of the same operation and frequently, though proverbially, parts of the same person. For the Pacifist's idea of peace almost always involves a silent bullying; like the bullying of the poor by the police. And the Prussianist's idea of war has always a horrible atmosphere of peace; that is, of widely extended silence and discipline; of mechanical conquest and unquestioned occupation."

From that, cultivated man, take heed and courage! That is the hard voice of truth, not the easy accent of intellectual justification. Your fellows in Britain and France learned their lessons when it was almost too, if not too late—will you learn the redoubled lesson for yourself? It is no path of roses that lies ahead, no gentle slope away from the cultivated mountain-tops on which you have spent your days. But the life of Christendom—and it is Christendom and its culture that are in peril—has been built on sacrifice, and now it is your turn, nay your duty, to give. What you do and how you do it will be the measure of America's right to count herself among the civilized nations who are giving all they have for the same cause.

THESE words ring strangely in these pages. It would have been far easier to write the conventional retrospective essay on the events of the art season, leaving these ugly moods to the daily and political journals. That we could not is but another testimony to the vital demands of the hour. Their exigencies completely justify the space which art has ceded here to the cause of which it is a part. When that cause has won out, and only then, can art be itself again. A. M. F.

# Allied Art for Allied Aid

## Important French, British, Dutch and Flemish Works in the Red Cross Benefit

BY ALFRED M. FRANKFURTER

THE extraordinary spectacle of a great loan exhibition of masterpieces in a New York gallery in June, extending at least a month past the recognized termination of the art season, would scarcely have been possible without the all-commanding motive that impelled the current showing entitled "Allied Art for Allied Aid" at the Knoedler Galleries. It is the American Red Cross War Relief Fund which is the beneficiary of this exhibition of eighteen pictures, of which at least half are immortal monuments of their authors and nationalities, by French, British, Flemish and Dutch artists of six centuries. And if, as is proper, it is remarked at the outset that this is a show definitely not to be missed, the quality of the works of art shares the reason with what must be the pleasurable duty of everyone to contribute to the urgently needed war services of the Red Cross. There is something eminently right and fitting in the fact that these, so to say, natives of the

four countries allied against the neo-barbarians have come again before the public on behalf of their frightfully suffering compatriots. To relieve their misery, misery such as no war, however horrible, has ever caused before, the American Red Cross is continuing its magnificent and heroic record of succor and aid everywhere. Though no inducement or argument is needed to secure contributions for this work, and though many have already generously contributed, the fact is that every penny counts. It would be a credit to the art world if, despite the unseasonable period, it would buy admissions plentifully in honor both of these mute witnesses on behalf of their countrymen and of the work the Red Cross is doing.

In speaking of such an exhibition, it would be as pointless to treat its contents didactically and from the viewpoint of historical survey as it would be fruitless to go to the other extreme of selecting each item as an emotional spring-



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HANS MEMLING: "MAN WITH A PINK"

board into its momentary connotations with the present. That the mere existence of works of art shames the fact of this war is close to being a truism, thus no enlargement is needed on a contrast between the eternal humanitarian values of Rembrandt and the despicable and, fortunately, ephemeral vulgarity of Hitler.

The two earliest pictures in the exhibition come, respectively, from Ghent and Bruges—the famous *Dionysius the Carthusian* by Petrus Christus from the Bache Collection, and the

equally celebrated Memling *Man with a Pink* from Mr. J. P. Morgan's collection. Although the former is always on public view, it is fascinating here to see it, as the final triumph of Eyckesque realism in portraiture, aligned with completely new surroundings, particularly alongside two Van Dycks which represent Flemish art of three centuries later in the same group. So, too, it is with the subtle balance of likeness and stylized representation which Memling effected in this, one of his most profound accomplishments in the realm of the portrait, complemented by an almost equal fluency, handled, of course, in the already flowing terminology of the Baroque instead of the still groping phrases of the Gothic, by Van Dyck in the sparkling Michel



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XVIII CENTURY IMPRESSIONISM IN A FAMOUS LANDSCAPE BY GAINSBOROUGH: "THE VILLAGE CART"





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JAN VERMEER'S CAPTURING OF A FRAGMENT OF TIME IN EXQUISITE COLOR AND SENSITIVE TONE: "LADY WRITING"

*le Blon* or the suavely elegant Queen's portrait.

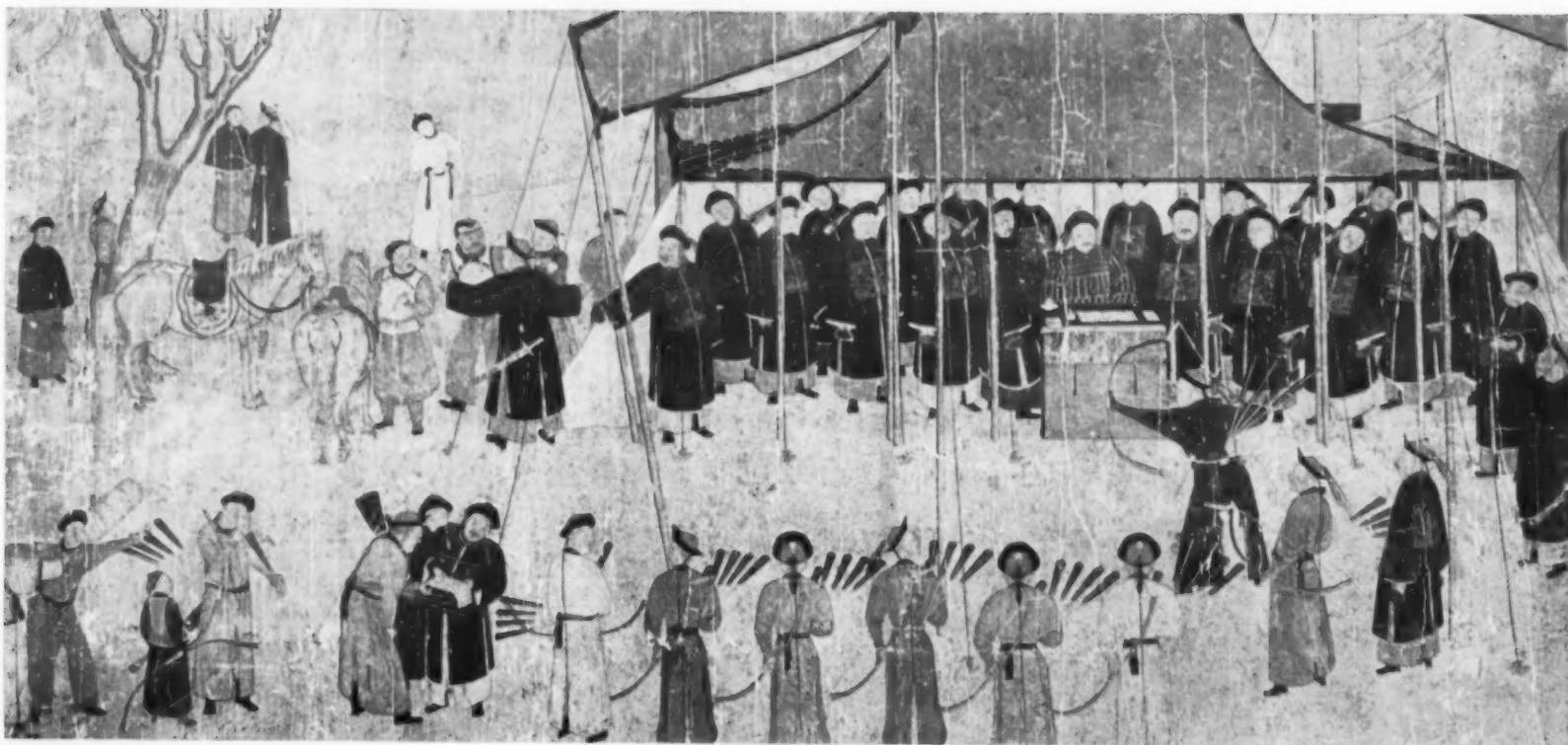
The two Dutch works are by masters utterly independent of the currents of style which surrounded their time and on which their contemporaries moved. For the amazing fact of timelessness alone, a step into the wisely darkened room in which hang, at either end, Vermeer and Rembrandt, is easily the high point of a visit to the exhibition. A foot set forward, and the spectator has passed from the temporal concerns, yes, even from those which gave breath to this exhibition, into a fragment of the permanence which makes all this living and talking about art worth while. Up to Rembrandt's *Aristotle with the Bust of Homer*, most of the intermediate steps seem just that—intermediate.

Into this wondrous half-hidden philosopher poring over the nature of poetry, the most mature painter of all time put something which does not exist again, not even in his own masterpieces. For here the tricks of chiaroscuro, even those supreme facilities which virtually become spiritualities, are as nothing beside the weight of figures and the tremendous absoluteness of profile which create a presence that is not artificially unworldly but rather the *summa theologium* of this world. Here, in other words, is the highest man can attain on his own ground, one of those moments in which eternity briefly touches mortality and for which humanity and its poets and philosophers and painters wait centuries. Ascetically colored in a monochrome

as rich as another's whole palette, only the gold chain outstanding in shining and dangling its weight to unbelievable tactile conviction, this is a picture on which artists and all men, in their darkest hours, may well make their dreams.

At an opposite pole is the Vermeer *Lady Writing*, all reason in the very blue which is the precise shade of rationality. A perfectly balanced construction for an oasis in a world gone mad, it stimulates at once a recollection of Aldous Huxley's newest book, *After Many a Summer Dies the Swan*, a great novel of pessimism and despair one of whose few joyous passages in its contemptuous survey of modern civilization arrives when the English visitor comes upon

(Continued on page 17)



LENT BY D. G. KELEKIAN TO VASSAR COLLEGE

REPRESENTATIVE CH'ING PAINTING: PART OF AN EIGHTEENTH CENTURY POLYCHROME SCROLL DEPICTING A SHOOTING SCENE

## ON QUALITY *in* CHINESE PAINTING

### *Lessons Taught by the Fine Loan Exhibition at Vassar*

BY ALFRED SALMONY

DEPARTMENT OF ART, VASSAR COLLEGE

ANY exhibit of Chinese paintings in this country, such as the one current at Poughkeepsie on the occasion of the seventy-fifth anniversary of Vassar College, is bound to become a chapter in the history of the understanding and connoisseurship of this as yet not completely defined field. The progress must be toward an ideal predicated on a supreme test of quality. In any case, to be sure, there will be a process of elimination. In the future loveliness and purely decorative qualities will not suffice. Nor have they in the present showing at Vassar College. The objects on exhibition were not selected solely on the basis of aesthetic appeal, and in a display which ranges from some rare specimens of Han painting, through the more familiar periods, and up to the eighteenth century, provides an effective summary.

This statement does not imply that every one of the thirty-eight paintings displayed in Poughkeepsie could pass through the future needle's eye of discrimination. The exhibit had to be selected from such limited sources as private collections and dealers' galleries in New York. But, even with this limitation, it has been successful in emphasizing the historical viewpoint in contrast to the traditional. Unfortunately, neither a famous signature nor the more or less doubtful date, inscribed on a painting, can be considered conclusive evidence of its authenticity. Unless science discovers some subtle means of separating a copy from its original, there will be no end to the arbitrary distribution of famous names among mediocre paintings. It may not be out of place, here, to predict that a close study of the handwriting, that is, the brushwork, and the composition, as well, will lead to this desired goal as it has in the case of European art.

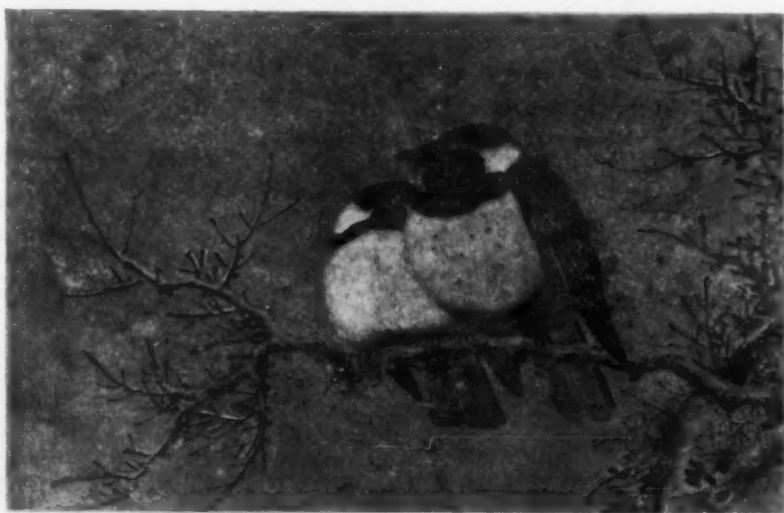
When Chinese art first attracted general attention, no one expected that Chinese soil would ever yield precious relics of such a remote period as Han. Two thousand years may seem inconsequential in the history of stone and metal work, but for the fragile products of the brush, it becomes a destructive eternity. This dark oblivion was first dispelled when the painted tiles in the Boston Museum of Fine Arts became known, and these were followed by such magnificent finds as the "painted basket," in Korea. Now, we have the painted shells which are lent by C. T. Loo to this exhibition. To be sure, they are badly faded, but, nevertheless, they offer conclusive proof of the early use of color, space and composition by Chinese artists. What the unaided eye of the observer fails to observe in these specimens has been carefully supplied by enlarged details made by Mr. Frank Caro. Since the catalogue of the Vassar exhibit reproduces only the shells in their actual condi-

tion, a reproduction of the watercolor copy of one of them here (see page 18), may give a better idea of their truly fine artistic aspects. No attempt has been made to represent space in these hunting scenes, and overlapping is carefully avoided. It was the action which interested the artist far more than the grouping, and he was, indeed, successful in communicating a sweeping rhythm to the scenes.

There is hardly any hope that we will ever learn more about the rise of painter personalities during the centuries immediately following the Han dynasty than is told in Ku K'ai Chi's famous scroll in the British Museum. But, for the T'ang period, we are rather well supplied with examples excavated from the conserving soil of Turkestan. The objection as to their artistic inferiority can be somewhat invalidated by an examination of the finds from the southern region around Khotan, and the fragments excavated by Aurel Stein—two in this exhibition were lent by D. G. Kelekian—establish a high standard for Buddhist painting of this period. However, we can not expect to learn more about the invention of T'ang landscape painting than later copies can show. The short period of the Five Dynasties will also remain a dark age of painting, although the standing sage, painted by Wei Hien and lent to Vassar by H. Kevorkian, illustrates the style of this period adequately, as Berthold Laufer has pointed out in the studies which he made many years ago.

The greatest difficulties begin with a consideration of Sung painting and its galaxy of great names. Needless to say, there are far too many paintings which boast of signatures of the great landscapists. At Vassar,

(Continued on page 17)



LENT BY TON-YING & COMPANY TO VASSAR COLLEGE

SOUTHERN SUNG HANGING PAINTING: "BIRDS AND TREE"



# New Exhibitions of the Week

## VAN GOGH WORKS NEW TO NEW YORK

THE fourteen paintings by Van Gogh which have been hung at Holland House are new to New York save two, though they were shown last summer at the Golden Gate Exposition at San Francisco. Here in a room which is not large, and in surroundings which are informal compared to those of the large exhibition at the Museum of Modern Art in 1935, is a small group in which quite different stages of Van Gogh's development may be seen and enjoyed in comparative quiet. The rich black tones of *Still-life: Potatoes*, so dark that forms are hardly decipherable, are in marked contrast to the brilliance of the *House at Arles* and the *Self-Portrait* which belong to the period when the artist went South and worked with Gauguin. A complete metamorphosis in color has taken place in the interim. The sense of quiet small town life is clearly communicated, and the lovely shape of the low buildings delights the eye in the *House at Arles*, while the portrait of the artist in a straw hat has the clarity and bold line which characterize the series which he painted of himself at this time.

Van Gogh's intense interest in the work of Millet is reflected in *Evening*, which he painted from a wood engraving by Lavieille after *The Four Hours of Day* by Millet. Different from its genre character is *Wheatfield with Skylark*, of his Paris period, in which Van Gogh's vigor of brush stroke defines the individual blades in rhythmic line, and an aspect of him as an animalier is manifested in *Landscape with Rabbits*, where one or two deft strokes suggest the small creatures nestling for a moment in the curve of a hillock. *Field under Stormy Sky*, painted in 1890, the year he died, is the latest work in this group. It is Van Gogh at his characteristic best, the thick paint seeming to throb with his impassioned portrayal of fields following the contours of the land, under a sky of miraculously intense color. The small *Almond Blossoms*, so delicate in its blush pink, so pure in the clarity of its glass tumbler is also a late work. It might be lost in a collection of more overpowering proportions. Here it is both tender and eloquent, one of the gems of an unpretentious and thoroughly rewarding exhibition of the work of this modern master. J. L.

## RUSSIAN PAINTINGS FROM IMPERIAL COLLECTIONS

A COLLECTION of paintings from the imperial palaces of Russia holds sway at the Hammer Galleries. Except for an inner room devoted to icons that begin back in 1380, the paintings are mostly by men who worked during the reigns of the last two Alexanders and the last Nicholas, in other words, under the last three Romanoff czars. Of the first two reigns, there is Ivan Aivazovsky, a marine painter of, it seems to us, no great consequence. Then, there is François Roubaud, who was born in France but lived in Russia most of his life, whose contribution, *Wild Division*, a pose of the Czar's personal mounted bodyguard of Cossacks, has echoes of Meissonier. It need not be said that these paintings are completely aristocratic or reactionary. Indeed, in most of the paintings and especially in Makovski's *Four Laundresses*, of 1899, and *Peasant Holiday*, of 1889, one sees that genre subjects were quite the thing. Ivan F. Choultse (1877-1929) was probably the most celebrated of these court painters, and was trained in the Academy of



EXHIBITED AT THE HAMMER GALLERIES  
"ST. NIKOLAI," MOSCOW, XVI CENTURY

Fine Arts at St. Petersburg. His work tended to be like colored photography, even at its most ostentatious, as in *Gatchina Palace*, or at its most atmospheric, as in *Ile des Ourse—Mer Arctique*. Two tiny thumbnail sketches, oil landscapes, are interesting in their tiny scale and the best of these is *Spring in the Kiev Government*, of 1911, by Stephan Kolesnikov. Not a few of these works have exact chronological counterparts in America. Thus, Konindji's *Sunset in the Caucasus* is done with the same attention to panoramic detail and tone that informs Church's *Cotopaxi*, of the New York Public Library, done at just about the same time.

All of the primitives from 1380 to 1913 have been cleaned, but none restored. The various styles reflect the Byzantine, the Sienese, and a few the Renaissance. The more pleasing are the older ones, for as the types become more human the brushing becomes tight and the color harsh. In fact, a work like the *St. Alexi* of 1904, the patron saint of the last czar, is downright awful. Compare with that the early *Annunciation* of about 1613 and you have in the latter an ethereal beauty which now seems gone from this work forever. J. W. L.



EXHIBITED AT HOLLAND HOUSE  
BY VAN GOGH: "ALMOND BLOSSOMS"

## INTERNATIONAL GRAPHIC ART SHOWING

THE Weyhe Gallery has reached into its portfolios and brought out a collection of prints and drawings which runs the gamut from a group of stalwart Mexican works to the delicacy and charm of Guys. With the current Mexican show at the Museum of Modern Art in one's mind, one looks with special interest at the dramatic *Grief* and *Franciscans* by Oroszco, at the curious striation and texture in Tamayo's *Mask*, at Charlot's amusing distortion in *Spanish Comb*, and at Sequeiros' truly superb head of a native. Its rich tonal qualities and modeled features make it outstanding, vastly more powerful than the later paintings in Duco which, as a medium, does not compare in expressiveness with the more flexible effects of Sequeiros' black-and-whites.

There are several color prints by Castellon whose style is maturing, and one beach scene and a bouquet by Warsager, whose success in these two examples with the silk screen makes their color both subtle in quality and wide in scale. One drawing by Kollwitz, *Child with Arms around its Mother's Neck*, strikes a less somber note than is this artist's wont, without losing any of her poignant feeling in a happier mood. J. L.

## LEADING EUROPEANS IN A SUMMER SHOW

SUMMER exhibitions are witness to the richness of some of the collections of paintings and sculpture which are in the background during the winter months. The Buchholz Gallery has hung a show composed of works by Beckmann, Hofer, Picasso, and others. Among these *Flask and Glass* by Juan Gris, painted in 1914, is a semi-abstract composition, its elements knit together in a complex pattern. It is interesting to contrast this small still-life with two or three similar examples by Braque. *Glass and Grapes*, for instance, painted almost twenty years later, is marked by more delicate form and softer, more subtle color, but compact in the same manner in its arrangement.

One of the Feiningers is a marvelously integrated painting, with the planes describing forms almost inextricable from the shading of the prismatic colors. So close is the fusion, that one has the sense of chords in music melting into each other. There are a number of works by Klee, always intriguing in the effortlessness and freedom with which he scatters his pattern over a surface, and a flower painting of suffused color, called *Amaryllis*, by Nolde. Perhaps there is no more striking work in the group than the *Self-Portrait* by Beckmann, painted in 1927. It is powerful in form, and almost terrifying in its style of projecting personality. J. L.

## GROUP DISPLAY OF MEXICAN GRAPHIC ARTS

THE graphic art of Mexico is interestingly set forth at the Bonestell Gallery in a group show of black and white works by members of the *Taller de Grafica Popular*, a group of artists which came into existence after the Revolution, and which includes some of the foremost painters of the new order. Here there is little feeling of propaganda, and more a sense of the characteristic types of Mexican seen through the eyes of artists who know their country well and love it for a multitude of reasons, including





EXHIBITED AT THE JOHN LEVY GALLERY  
MORAN: "MANHATTAN FROM COMMUNIPAW"



EXHIBITED AT THE FERARGIL GALLERIES  
B. MILLER: "RESERVOIR," WATERCOLOR



EXHIBITED AT THE GEORGETTE PASSEDOIT GALLERY  
MEGE: "PAYSAGE DU MIDI"



EXHIBITED AT THE VENDOME GALLERIES  
H. E. DECKELMANN: "LANDSCAPE" (ABOVE)

CARL LAWLESS: "LIGHTHOUSE" (BELOW)  
EXHIBITED AT THE GRAND CENTRAL GALLERIES



its indigenous culture which they portray.

A large head by Pujol, another of whose drawings is a striking feature of the section of modern art in the exhibition at the Museum of Modern Art, dominates a roomful of very good and telling work. Its monumental form does not overshadow the subtlety of its characterization. Pablo O'Higgins presents a drawing of *Beggars*, their stubby, squat figures eloquent of their acceptance of certain bitter truths. Chavez Moredo's elongated figures, delicately and sensitively drawn, are contrasted in style, but equally forceful. Dosamentes presents several drawings, one of three Mexican girls in which the pattern of their long braids is particularly striking in line. Mendes' sharp, nervous style may be seen in one or two examples, and there are other artists who speak out with great force. This exhibition makes a valuable addition to the current one at the Museum of Modern Art, for it fills out a section which actually does not do justice to Mexico today.

## SEASON RETROSPECTIVE BY A GALLERY

THE Midtown's retrospective group show offers, *inter alia*, a good landscape by Adelaide de Groot, *The Town of Annecy*, the town seen from across the lake in which the foreground water is furrowed up into staccato billows containing a skiff with three people aboard, while the remainder of the landscape then becomes restful. Also remarkable is Vincent Drennan's portrait, *Girl by the Window*, stiff and stylized, especially as to hands, but with a lot of animation in the eyes which have a sweet, deep expression. Emlen Etting's *Hitch-Hiker #2*, wherein a lazy-eyed, biceps-bound youth in a blue-fringed undershirt is the protagonist; and Doris Rosenthal's *Boys Sleeping*, the yellow hats and corn-shucks contrasting with purple shirts, are likewise notable. There are other contributions by Isabel Bishop, Maurice Freedman, Lionel Reiss (who, by June 18, with the issuance of PM, bids fair to become a national and at least a local figure), Renée Lahm, Vincent Spagna, and Margit Varga. J. W. L.

## ART OF 79 COUNTRIES; MANTEL PICTURES

THE International Business Machines Corporation has transformed its show of contemporary paintings of seventy-nine countries which was at the Golden Gate International Exposition last summer into a traveling exhibition. Now it has reached New York and can be seen at the Vanderbilt Avenue branch of the Grand Central Galleries.

The variety of pictures is most interesting. Hardly two styles are similar. There are some fine contributions, notably from Belgium, Bolivia, Cuba, France, Guatemala, Japan, Luxembourg, Mexico, The Netherlands, Venezuela, Wales, and the Azores, but compositions inferior to these tend to sap the strength of the artistic level. Three of the best offerings come from this hemisphere: Pabon's *Indian Dance*, from Bolivia; Carlos Merida's *Projections of a Hunt*, from Guatemala; Doctor Atl's *Spring Begins*, from Mexico; and Antonio Morey's *Summer Squall*, from Cuba, which has some of the ability in furling a panorama that Frederick Church had.

The contribution from France which the jury selected is Utrillo's *Church of St. Aignan at Chartres*, one of his clear, cold compositions, admirable in design alone, but not shimmering with his usual notes of casual color on house-shutters, cobblestoned street, and so on. Dali represents Spain with his by now well known *Enigmatic Elements in a Landscape*. The paint-

ing from Japan, one of the most aesthetically pleasing, is Yagioka's *Twilight*.

The Hotel Gotham branch of the Grand Central Galleries is displaying a collection of paintings for overmantels. The modern overmantel picture is happily not required to be pompous, stuffy, or Classical—something our forefathers asked and got, but, without sacrificing dignity and even monumentality, it can be refreshing as never overmantels were. Of course choosing an overmantel is not necessarily dependent upon preferences for a certain subject; the picture to be selected should have chromatic and compositional relevance to the décor of the room in which it is to hang. Nevertheless, judged on merit of painting and composition alone, the features at the Grand Central's show are: *Blue Hills*, by Charles Curtis Allen, impressive with its deep blue mountain range; *Light House*, by Carl Lawless, refreshing in its horizontal waves of color, thinly painted on a thick-grained canvas, and tawny gulls; *Latitude South*, a surf-scape by Stanley Woodward; *Ship Ahoy*, by George Loring Nelson, a fine still-life, with shells, ship-model, and port light. J. W. L.

## WATERCOLOR GAMUT IN AN ANNUAL EVENT

THE Watercolor Annual visible at the Ferargil Galleries presents a diverse group of forty leading contemporary painters, and almost every particular taste, except that for the Abstract, may here be catered to. There are the Californians—Barse Miller, with a juicy paper having his peculiar smudged quality and mellow sostenuto purples and peacock-blues, *Reservoir*; Millard Sheets, with his exotic and tropical *Dry Spell*; and Phil Paradise, who in his *Thoroughbreds and Pinto* takes a theme, that of the piebald horse, from Douglas Parshall. There is Julius Delbos, with a manly, broad-beamed scene showing sunny spaces in a hill-town of Mexico or Spain, *Afternoon Sun*. There is Virginia Beresford, not seen hereabouts in several years, not since she commenced her studies of tropical fish, with an admirably decorative, dream-like, and incisive *Sword Fish Beaching*.

For flowers there is N. M. Audibert's painting of poppies, light as down; for unfolding a story there is Agnes Tait's *Souvenir de Course*; for cityscape, Hardie Gramatky's unusually colorful *Gracie Square, Winter*; and for ocean-scape there is John Whorf's gusty *Reefing*, which shows sailors manning the top-gallant in a spanking breeze.

The difference of styles is well contrasted by the contributions from Degan Upjohn and Dorothy Holt, the one atmospheric and melting as a spot of dew, the other lineal and precise. Between the two lies Paul Sample's *Field*, Klitgaardish in composition, Murphysque in tone, but freer than Sample has ever been. J. W. L.

## MORAN: AN AMERICAN IN THE BRITISH TRADITION

SEVEN landscapes by Thomas Moran are featured at the John Levy Galleries. Now, Moran was a painter who swam in the wake of a comet, the comet being Turner. He never sat at Turner's feet, but he picked up in London, on a trip from the United States, wither he had come in his teens, the Turner-esque tradition. Gibbous moons, raucous sunsets, pearly skies, troughlike seas, misty mountains, precipitous gorges and sweeping dells—these accessories of the tradition are all in the works of this painter. But Moran was a Turner with a less free hand. On the whole, he cared more for local color than Turner, and his paintings

(Continued on page 15)



# All American Anthology at Toledo: Survey of the Familiar & Unfamiliar in the 27th Annual

BY FRANK SEIBERLING, JR.

IN A way a summary of America's American exhibitions, the summer exhibition at the Toledo Museum of Art, the twenty-seventh of its kind, comprises a selection of invited works by contemporary American



EXHIBITED AT THE TOLEDO MUSEUM OF ART  
D. CHACE: "APRIL SHOWER" (ABOVE)  
W. PEIRCE: "ALZIRA PAINTING" (BELOW)  
EXHIBITED AT THE TOLEDO MUSEUM OF ART



painters. Most of them have been seen elsewhere in the country at various shows, but to the forty-six paintings in this category may be added ten others which are mak-

ing their first public appearance at this showing.

This balance of the old and the new is likewise carried out in the character of the display, which is preponderantly conservative, but still includes a number of experimental studies, such as John Carroll's wispy, floating nude, *For Ships at Sea*, or Henry Varnum Poor's *A Young Poet and his Wife*, with its foreshortened and oblique body positions.

Among the well-known works are Robert Brackman's *Market Woman* and Leon Kroll's *Marie-Claude's Birthday*, two paintings which throw light on one another in their contiguous positions in the gallery. Whereas Kroll has endeavored to establish the scene in a local setting, Brackman has abstracted his market woman from her natural environment, a not very happy event for this otherwise naturalistically treated subject. On the other hand, Brackman shows an insight into the character of the woman which is not found in the other painting, for all its environmental harmony. Brackman's work successfully dissolves the plane between picture and observer by means of an oblique view, where Kroll is satisfied with a rather damaging frontality. It is interesting to observe that the plainness of the wall in Kroll's painting creates the impression of a large and rather barren room; thus the subjects in the painting seem crowded into one corner, even though in the painting they are well spread out.

Another well known work is Luigi Lucioni's *Ethel Waters*, which may establish an all-time high as competition for the colored photograph. That it outdoes photography for clarity of tactile differences and nuances of color is apparent and, strangely enough, in view of all its literal observation, it has everywhere a well thought out simplification of form. Such a portrait is interesting to contrast with those by Hans Holbein the younger. It is doubtful if even the incomparable Holbein who, of course, had a more compelling sense of design and a deeper insight into the character of his subjects, could match the visual accuracy of Lucioni's brush.

Eugene Speicher's and Roy C. Nuse's portraits of farmers, and Julius Bloch's of a Negro as well as the above-mentioned market woman by Brackman, reflect the growing interest in portraits of workers. Here Speicher makes a splendid use of red-orange to bring life to the grays of the larger part of the canvas. Both Nuse and Bloch use blue as the foundation of their color schemes, a choice which adds to the coolness and objectivity of the effect.

Among the works displayed for the first time may be mentioned a fine tempera by Peter Hurd, *Made Tank*, the subject of which, a pond at the foot of a gentle slope, provides the artist an opportunity to show his fine grasp of the medium. In it the underpainting glows forth—as sunlit meadow—with such force as almost to have its own luminosity. Also an excellent tempera, is Zoltan Sepeshy's *Sand Worshipers*, which reveals once again the painstaking and loving craftsmanship of the artist from Cranbrook.

Another first-timer is Doris Lee's *Five O'Clock*, a gentle caricature of many types of humanity homeward bound from a metropolitan day. Also new is Reginald Marsh's *Hat Display*, a large watercolor which reveals this artist's somewhat overcomplicated brushwork as well as his habitual understanding of the significance of the casual. A more

(Continued on page 17)



EXHIBITED AT THE TOLEDO MUSEUM OF ART  
JAMES W. FOSBURGH: "ST. SWITHIN'S DAY"



EXHIBITED AT THE TOLEDO MUSEUM OF ART  
ARTHUR MELTZER: "BLUE RIDGE FARM"



EXHIBITED AT THE TOLEDO MUSEUM OF ART  
H. SCHNAKENBERG: "WORKS OF MAN" (ABOVE)

HOBSON PITTMAN: "DINING ROOM" (BELOW)  
EXHIBITED AT THE TOLEDO MUSEUM OF ART





# ART THROUGHOUT AMERICA

## MINNEAPOLIS: LANDSCAPE BY PAUL BRILL

**P**AI NTED in 1624 in Italy by the Flemish Paul Brill, the *Landscape with Golfers* recently acquired by the Minneapolis Institute of Arts through the Dunwoody Fund, is an example of the pure landscape style of the North as it was introduced into Italy at about this period.

Like his younger contemporaries, the French Claude and Poussin, who were responsible for the highest artistic realization of the possibilities of the Roman landscape seen through Northern eyes, Brill was attracted to the Rome which was then, as Paris was to become later, the center of all artistic activity. In the hope of becoming employed in the decoration of the Vatican, he arrived at Rome in 1592 and remained there until his death in 1626.

His idyllic interpretation of the hills and rolling plains, his preoccupation with the marvelous effects of light, made him a popular painter, and he prepared the way for the greater artists who were to make Rome of the seventeenth century the center of an heroic landscape art.

In the Institute's picture we are shown a light infused interpretation of the Roman *Campagna*, peopled, Northern fashion, by a group of tiny and very lively golfers which make of this otherwise pure landscape a genre scene. The game, which is said to have originated in the Lowlands, seems at this time to have been a sort of cross between golf as we know it today and croquet, and this animated depiction of it makes this an amusing documentary picture. But it is in the landscape which stands as a bridge between the style of a Patinir a century earlier, and a Claude a few years later, that the real interest lies.

## NEWARK: PAINTING BY AMERICANS

**P**AI NTINGS by twenty living Americans not represented in the Museum's permanent collection are on view at the Newark Museum. The fifty-two pictures, installed in two main galleries, represent the varied artistic expressions of our art today.

Yasuo Kuniyoshi's rich brown *Accordion and Horse* contrasts with the sharp outlines of the Georgia O'Keeffe *White Lotus*, as the moving forms in a group of carnival and circus paintings by Jon Corbino reveal a conception entirely different from that found in the almost Surrealistic beach scenes in sensitive work by Julian Levi.

There are three soft edged figures by Alexander Brook, two of Edward Hopper's clean paintings, representative groups by Morris Kantor and Eugene Speicher, two of Georgina Klitgaard's fine landscapes, a figure piece and a landscape by Richard Lahey, and a group of paintings of

the region around Maine in Marsden Hartley's original manner. Pictures by Peppino Mangravite, Henry Lee McFee, Henry V. Poor, Luigi Lucioni, Maurice Sterne, James Chapin, and Joseph deMartini are also included.

## PROVIDENCE: ARTISTS OF RHODE ISLAND

**A** NOTHER manifestation of the growing interest throughout the country not only in art in general, but in the product of local painters and sculptors in particular, is the first annual exhibit of contemporary Rhode Island art which is now on view in a fruitful exhibition

at the Museum of Art of the Rhode Island School of Design.

Passed by a jury on which served A. Everett Austin, Jr., Director of the Wadsworth Atheneum, G. Holmes Perkins and Edwin Dickinson, the exhibit includes the work of nearly one hundred artists of the state. The showing is a departure from the Museum's former policy of exhibiting annually a contemporary American group which included only a few of the local artists.

## LOS ANGELES: A SHOW BY LOCAL ARTISTS

**C**URRENT at the Los Angeles County Museum is the first annual exhibition of work by artists of Los Angeles and the vicinity. Including crafts as well as paintings and sculptures, there is on view the work of many young artists, some of whom are still students.

The award for painting went to Elwood Fordham for *Two Iris*, executed with the Bontonesque conception of texture, and honorable mentions were given to Paul Wildhaber for his *Night Scene* and to Kenneth Ruffner for his aptly entitled scene, *Melancholia*. There are paintings by several nationally known artists, and included in the exhibit are works by Alexander Brook, Emil Kosa, Sr., Emil Kosa, Jr., Dan Lutz, Fletcher Martin, Phil Paradise.

The sculpture award went to a *Torso* by Charles B. Lawler with mentions to Eugenia Everett's Belgian marble *Head*, Caroline Lloyd's *Figure of a Man*, Gordon Newell's *Mephistopheles* and Rex Sorensen's *Medicine Man*. Citations for work in crafts were given to ceramics by Laura Andreson, Mary Hogdon, Bonnie Malcolm, Gertrude and Otto Natzler, to metal work by Jessie Smith and to textiles by Betty Flint.

## HANOVER: HARRISON GIFT TO DARTMOUTH

**U**NUSUAL items within the broad range of modern painting from the late nineteenth century to the present are included in gifts to the Department of Art and Archaeology of Dartmouth College presented by Mr. and Mrs. Preston Harrison of Los Angeles.

Forming an important complement to the valuable body of study material made available to the Department by a gift of American art presented to the College in 1935, the Harrison collection at present includes five oils, fifteen watercolors, four drawings and eight prints. Among the artists represented are Paul Signac, Mary Cassatt, Hean-Louis Forain, William Chase, Maurice Prendergast, André Derain, Jules Pascin, André L'Hôte, George Bellows, John Costigan, Yasuo Kuniyoshi and Walt Kuhn.



RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ARTS  
PAUL BRILL: "LANDSCAPE WITH GOLFERS," 1624; BELOW IS SHOWN  
A DETAIL OF THE FIGURES AND OF THE BROAD ROMAN LANDSCAPE





**ART EDUCATION THROUGHOUT AMERICA**

NEW YORK: Two noted American artists, the painter, Morris Kantor, and the sculptor, Warren Wheelock, have been appointed to the faculty of Cooper Union Art Schools. Other recent appointees include Fritz Kredel, German illustrator who came to this country two years ago, and Monty Lewis, painter and muralist.

WASHINGTON: Nicolai Cikovsky is the most recent nationally known artist to join the staff of the Corcoran School. In October, he will succeed Mrs. Mathilde M. Leisenring who retires after many years.

CHICAGO: The School of Design in Chicago announces three full tuition scholarships for the 1940-41 season, each amounting to \$351.50. One of the scholarships can be received by any high school graduate while the remaining two are reserved for graduates of a liberal arts college and of a technological institute. All applicants must be under 24 years of age. Inquiries should be made to The Director, School of Design in Chicago, 247 East Ontario Street, Chicago, Ill., not later than July 30.

NEW YORK: Central and South American art before the Spanish Conquest will be studied in courses given by G. A. Kubler of Yale University in the summer session of Columbia University beginning July 8. Contemporary, primitive, and American art, as well as art and architecture of the Renaissance will be the subjects of other courses in the field of fine arts.

CAMBRIDGE: Courses in Regional Planning are offered for the first time this summer in the 1940 Harvard Summer School by the Department of Fine Arts of Harvard University.

MEXICO CITY: The Workshop School of Painting and Graphic Arts conducted by members of the *Taller de Grafica Popular* will be open during July and August to students who may study painting and the graphic arts under Mexican instructors. There will also be several seminars, and lecture and discussion groups conducted by artists from Mexico and the United States.

NEW YORK: Beginning July 8, the New York School of Fine and Applied Art will offer abridged courses in decoration, design and drawing at its summer session. In addition to studio training, lecture courses and museum trips will supplement the classroom instruction.

OAKLAND: Starting June 24, the summer session at the California College of Arts and Crafts will include, in the three schools, courses in drawing and painting, design and craft, and art education.

CENTERVILLE: Edwin Dickinson will be head of the Department of Painting of the Association for Music and Art on Cape Cod at Centerville, Massachusetts, while the classes in sculpture and painting will be directed by the Swiss sculptor, Arnold Geissbuhler.

SAN DIEGO: For five weeks, commencing July 2, courses in pictorial painting and drawing, and in life drawing are offered in the second series of summer art classes at the Fine Arts Society of San Diego.

**New Exhibitions of the Week***(Continued from page 12)*

though imaginative, show imagination of an inferior order. For instance, when he painted the wonders of our West in 1910, as in *Morning in the Sierras*, *Royal Gorge*, *Colorado*, and *Grand Canyon*, he brought to the task a trained hand, but his imagination stops at visible, mysterious natural beauties. Turner, one feels, would have done something more extraordinary, more poetical. Yet Moran, if inclining to tightness, was technically as proficient. His most interesting *New York from Communipaw*, dated 1880, is one of the very earliest canvases depicting Manhattan. It is altogether painted in the British landscape tradition, owing nothing to our Hudson River School painters. The view across the North River has been foreshortened, or it may seem short because the Communipaw Creek had not then been dredged. The stretch of stagnant water then existing has been enviably painted by Moran, who, curiously enough, loved to portray such conditions, and it makes a fine foil to the high buildings of downtown arising in the background. Remember, the time was 1880, so that these buildings were no skyscrapers yet Moran was sufficiently in awe of the coming industrial age to make Manhattan loom up as higher than it actually was.

J. W. L.

**PAINTINGS OF FRANCE BY ORTIZ, MEGE AND BOBERMAN**

THE three French artists who contribute to the current exhibition at the Passadoit Gallery combine to lift the spirits, with the gaiety of their view of life, and their portrayal of a world drenched in sunshine. Ortiz, whose work has appeared here only once before, shows himself to

**NEXT MONTH'S ISSUE***July 13***GOLDEN GATE EXPOSITION NUMBER**

An issue devoted to all of the various exhibitions of art at the World's Fair in San Francisco. Included are articles by leading authorities on Five Centuries of European Painting, Old Master Drawings, American Contemporary Art, Thorne Miniature Rooms and other exhibits with numerous illustrations, including a colorplate of Titian's *Cardinal Granvella*, loaned by the William Rockhill Nelson Gallery of Art, on the cover.

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be a colorist who can balance the cool tones against the warm ones, and obtain effects of great luminosity. His construction in the two paintings of Pont-Aven is solid, and *Bouquet*, of jewel tones, is interesting as design, as well as for its suggestion of flower forms.

Vladimir Boberman's three canvases are more subdued in their harmonies, greys and browns sufficing him to describe the mansard roofs of Versailles and *La Tamise*. Only in *Amsterdam* does the reflection of a tower bring a faint mauve into his quiet scheme, and lift it higher in key.

Violette Mège, an Algerian, establishes herself as a master of the luminous quality in the landscape of the Midi. Her blues, greens and pale yellows are resonant, while the dusty green of the olive trees and the brilliant white of stucco blend into the landscape as a whole. These three painters, similar in viewpoint, are sufficiently individual as to make their joint exhibition of eleven canvases an unusually effective one. J. L.

### MARJORIE ADLER AND H. E. DECKELMAN IN A DOUBLE SHOWING

TWO artists share the honors at the Vendome Galleries which plan to stay open all summer and to present a series of revolving exhibitions. Marjorie Adler exhibits the smaller number, but it is among her watercolors that the best work in the current show may be found. *Blue House*, *Market* and *Before the Storm* have that ease and fluency of execution which marks the watercolorist who sees his whole subject before he starts to paint, and proceeds to describe it at one swift sitting.

H. E. Deckelman is most successful in his still-life compositions. These are well integrated in color, and are interestingly diversified in the way he arranges his material. Landscapes, of which Number 23 is the best, are contrived in terms of geometrical forms, and have breadth of feeling. The figure pieces are less successful than either of the above types of work. Although *Figure*, a nude, is good in color, there is a stiffness of pose and sameness of expression which mar his other paintings of people. J. L.

### ROUNABOUT THE GALLERIES: FOUR NEW EXHIBITIONS

THE summer show of oils and sculptures by members of the American Woman's Association at the A. W. A. Gallery has twenty attractive paintings and half a dozen sculptures, the latter by Lilly Rona. The paintings are high-lighted, first by Emma Fordyce Mac Rae's *Anemones*, a generous bowlful of these flowers being gorgeously thrown against a white wall on which a Flemish Primitive, or reproduction thereof, hangs. Then there are Marie La Mura's glowing *Taormina*, *Sicily* which has the type of brushing of Serge Ferat, but with enameled finish; Harriette G. Miller's *Old Age*; Katherine S. Dreier's *The Cat*, a composition of more fused pigment than Miss Dreier in her later style has used, but thought provoking as a work on philosophy; and Maria Cantarella with her Lucionisque *Still-Life*.

THE roomy space at the 460 Park Avenue Gallery can very well accommodate three or four works by each of the ten painters that this organization has shown in the season just closing. From the fanciful, almost finger-painted work by Jeanne d'Orge (the most original work shown) to the tight, primitive, fresh, and meticulous pictures of Byron Thomas (such as *Brook Willow* and *Oak Tree*) there is much good painting, notably the *Red Roofs* of Paul Lantz—a Mexican scene—and Goode Davis' *Portrait of the Artist's Wife in Pink Sweater*. Eugene Leake's *Girl Sewing* is also a portrait with a fully expressive head.

REMINISCENT of Gauguin are the watercolors by Wolfgang Wolff which are now being shown at the Morton Galleries. They reflect the life of Tahiti in flat areas of color bounded by black lines, and are decorative and effective. *Tropic Fertility* is one of the best, its native figures and brilliant green foliage attractively set forth. The color is bright and the feeling not particularly profound.

Still-life only has concerned Gerald C. McGerr except in the case of two heads of musicians. His oils make an interesting contrast to Wolff's watercolors. They are resounding in color and robustly painted. This artist is not afraid to paint his heads in brilliant yellows and blacks. These are his best works in the group. The boldness and decision of his line make them convincing and as part of a series they give promise of interesting things to come.

NATALIE VAN VLECK and Nancy Van Vleck, mother and daughter, are showing, the one oil portraits, the other sculpture, at the O'Toole Gallery. Mrs. Van Vleck paints part of the time upon an aluminum-sheet ground. This may make the completed picture, frame and all, heavy to carry, but it gives an interesting surface. Since the portraits verge on slickness, the metal possibly enhances that effect. *Garrett Kaufman* is the best of the lot, because it not only is less hard and illustrational but has more character. Among Miss Van Vleck's sculpture *Portrait of Esmé* has the greatest dignity.



## All American Anthology at Toledo

(Continued from page 13)

poetic and less social interest in the casual is found in still another newcomer, Frederick Taubes' *Trio*. In contrast with the cool objective light of Kroll, is an inner light here which gives this very painterly work a personal mood. An effective combination of the subjective and objective is found in Edward Hopper's *New York Movie* which superimposes upon the impersonality of a big movie theater the pathos of the clashing individuality of a young usher.

There are a number of other scenes which, like the Hopper, may be described as American genre. For example, Saul Berman's *Elevated Station*, a matter of fact, but also a carefully designed record of a typical scene on any elevated platform. Or Andrée Ruellan's *Spring in Bleecker Street*, which shows the delivery clerk from the grocery, the newsboy, and school children going their several ways. The latter has a very cleverly built up rhythm of movement and is a more vivid genre document than Berman's, where the impersonality of the scene is broken by a too marked individuality of the people. In genre scenes of this type, the charm is broken if one ceases to be an observer and senses an attachment for any of the characters on the part of the artist. And how different these scenes from those of the Dutch seventeenth century! There we found tavern merriment, or domestic tranquillity, or flirtations and courtship. The American genre of today is far more prosaic, and it is significant that the artist is willing to represent anything as boring as a wait for the elevated train.

Where are the episodes of rich enjoyment? Where are the scenes which symbolize the morality and sense of values of the people? Today we have, in the main, only the extremes of the non-objective and the absolutely objective. Both are an escape, and perhaps equally so, from the task given to every culture of relating life to a central idea. Yet both are yearning for that central idea.

Such is the state of our art as it appears in the Toledo summer show, and in a way it is encouraging that more and more artists are taking up everyday scenes, even though they find little encouragement in them. And American painting has certainly reached a point of fairly widespread technical fluency. Still to be found is a philosophical and spiritual rallying point, the inner flame which will fire objectivity with meaning and bring the pure abstractionists out of the clouds.

## Allied Art for Allied Aid

(Continued from page 9)

the Vermeer which the septuagenarian California millionaire has installed in the elevator of his pseudo-mediaeval castle near Los Angeles:

"... the light came on revealing a little lady in blue satin sitting at a harpsichord—sitting, Jeremy reflected, at the very heart of an equation, in a world where beauty and logic, painting and analytical geometry, had become one."

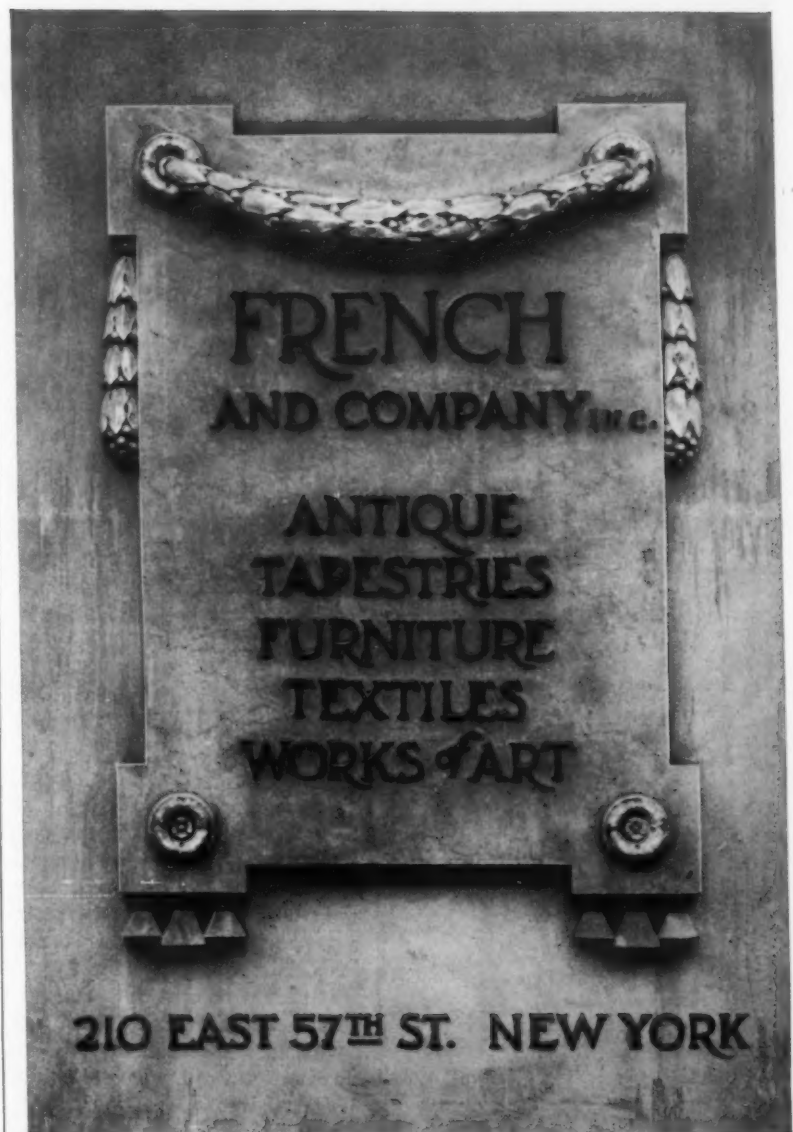
The scene of Georgian England is next, from which one may appropriately select its greatest master, Thomas Gainsborough, at one of his sublime moments, *The Village Cart*, lent by Mr. Frank P. Wood. In this another poetic painter has let himself go, in the field which he would always have liked to paint to the exclusion of all else. The ceaseless movement of humanity and nature here, its life in the dazzling brush and astonishingly perceptive color of a progenitor of Impressionism, make this one of the milestones in landscape painting.

Without Gainsborough, the ultimate reductions of nature harmonies in the two Van Gogh and two Cézanne landscapes of the French room might never have been realized so. But to follow the pattern of allusion in this writing, it will dwell among the six paintings from France only on their cynosure, *La Goulue at the Moulin Rouge*, a recent arrival in this country and lent by Dr. and Mrs. David M. Levy (it is reproduced on the cover of this issue). One of the highest achievements of Lautrec in the sphere in which he and his time set him to work, it is a conglomerate of poetics in its own way: of Dostoevski and Baudelaire, of Verlaine and of Arthur Symonds—"the orange-rosy lights" of his *Moulin Rouge* poem—a chapter in the history of art told by individuals rather than by sequences of style, to the company of which Lautrec belonged as much as Rembrandt.

## On Quality in Chinese Painting

(Continued from page 10)

preference is given to the first-hand work of an obscure pupil, *Lake and Mountains* lent by John B. Yeon, rather than to dubious products supposedly painted by some famous master. Often, only a one-sided interest in romantic and misty vistas has been displayed, and the miniature style of flower and fruit still-life has been neglected. So, at Vassar, several examples of the later group are shown. The *Peaches*, signed by the unknown Ling Yen and the *Crows*, in black and white, show evidences of being first-hand works, and especially is this true of the first mentioned. And, in another case, *Branch with Prunus Blossoms* lent by C. T. Loo, the fact that a free and inspired scroll makes no claim to any name, famous or



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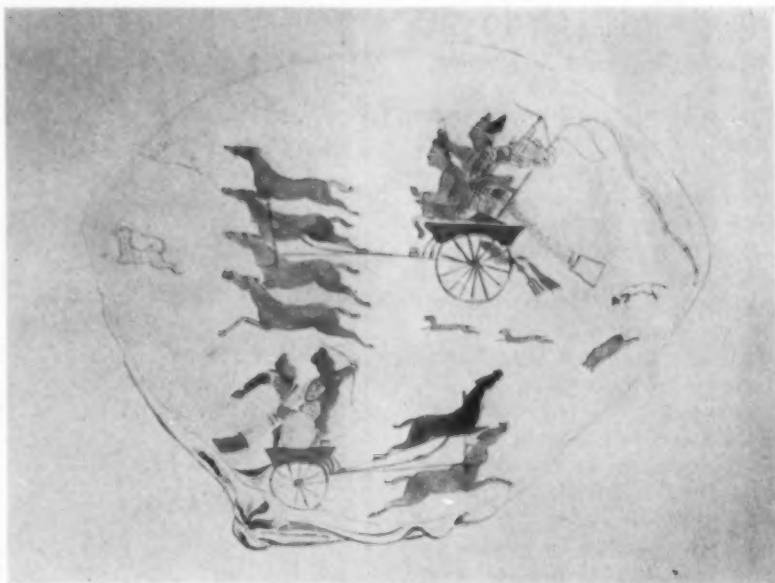
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otherwise, speaks in its favor as an original work (illustrated on page 10).

As usual, the list of Yüan paintings seems rather long. And, how many times has the name of Chao Meng-fu been abused? It is hard to say. But, at any rate, the Buddhist monk, Bodhidharma, at Vassar, has more right to the claim of having been painted by the master's own hand than any other example. And, the supposedly more modest talents of his son seem highly complimented by a painting of a horse and groom from the Loo Collection. Also, the fact that grandeur of conception and composition are not necessarily lost under the hands of a copyist is well illustrated by a snow landscape from the collection of Mrs. W. Murray Crane which has, long since, become classic.

It should be frankly admitted that, in most cases, authentic Ming examples are the best we can hope for. The preference of the Chinese connoisseur, today, tends more and more towards the Ming painter who clearly expresses his own period, rather than to one who imitates the past. There are indications that Western appreciation is now following the trend set by the Chinese. Examples from this period are abundant, but none of them better illustrates the great qualities of Ming painting than the *Tiger under Tree* belonging to Giovanni del Drago (reproduced in color in the 1937 ART NEWS ANNUAL).

As in the case of Ming, Ch'ing painting, with its independence, will also recapture its rightful place of honor. Its discovery of naturalism and its almost naïve interest in the representation of people deserve more attention. No other example could express the qualities of this period better than the colorful scroll-fragment which depicts men engaged in an archery contest (reproduced on page 10). It is one of the finest discoveries made at this exhibition.

The Chinese Painting show at Vassar College was arranged with a particular objective in mind. It is an exhibition formed particularly for the students, themselves. The selection of paintings encourages them to practice discrimination on their own. And, in the end, we all will find out that only the best pictures are good enough to justify the great fame acquired by this most admired branch of Chinese art.

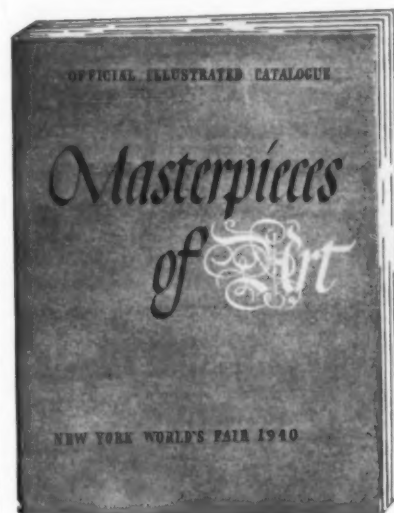
## COMING AUCTIONS

### *Stevens, Furniture & Decorations*

ALL the furnishings of the residence known as "Cannon Hill" at Tuxedo Park, N. Y., will be dispersed by public sale in a morning and an afternoon session, June 22, on the premises under management of the Parke-Bernet Galleries. The sale takes place by order of the owner, Mr. Joseph E. Stevens, and will be preceded by exhibition of the collection on June 21. Spanish and Italian furniture predominates, complemented by decorations selected to harmonize; there are also tapestries, Oriental rugs, china, silver, glass, and books in sets.

Some of the more notable items are contained in the living room and comprise a Kirman palace carpet, a pair of Spanish Baroque carved and gilded columns, an Italian seventeenth century walnut marquetry desk which formerly belonged to Clyde Fitch, and a Spanish doorway architrave dating to about 1600 and hung with crimson brocatelle damask draperies. The Biblical scene of *Samuel Anointing Saul* is depicted in a large Brussels seventeenth century tapestry. Other interesting items are an enameled terracotta bas-relief of *The Annunciation* in the manner of Luca della Robbia, a large East Indian silk embroidery hanging, a group of English sporting prints, Spanish carvings gilded and polychromed, examples of Italian and Spanish walnut furniture, and a McIntire carved mahogany card table of New England origin.

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## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Competition Group Show: Paintings	June 17-30
American Place, 509 Madison	Group Show: Paintings	to June 25
A.W.A., 353 W. 57	Members Group Show	to Sept. 30
Arden, 46 Park	Wheeler Williams: Sculpture	to June 22
Argent, 42 W. 57	Group Show: Paintings	to June 28
Associated American, 711 Fifth	Group Show: Paintings	to July 15
Babcock, 37 E. 57	American Paintings	to Sept. 1
Barbizon-Plaza, 101 W. 58	Summer Show: Paintings	July 1-Sept. 1
Barnard Abbaye, 700 Fort Washington Ave.	Mediaeval Art	to July 15
Bignou, 32 E. 57	Modern French Paintings	to July 15
Bland, 45 E. 57	Early American Paintings; Prints	to July 1
Bonestell, 106 E. 57	Mexican Lithographs	to June 30
Boyer, 69 E. 57	Group Show: Paintings	to June 30
Brooklyn Museum	"Occidentals through Oriental Eyes"	to Sept. 29
Buchholz, 32 E. 57	Contemporary European Paintings, Sculpture	to June 30
Carstairs, 11 E. 57	Modern French Paintings	to Aug. 1
Contemporary Arts, 38 W. 57	Group Show: Paintings	to July 15
Designer-Craftsmen, 64 E. 55	Decorative Arts	to Aug. 10
Durand-Ruel, 12 E. 57	French XIX & XX Century Paintings	to June 30
Ferargil, 61 E. 57	Group Show: Watercolors	to June 24
	American Sculpture	to Aug. 1
460 Park	Group Show: Paintings	to June 30
French Art, 51 E. 57	Benefit Show: French Paintings	to June 22
Grand Central, 15 Vanderbilt	70 Paintings from San Francisco	to June 28
Grand Central, Hotel Gotham	American Portraits	to June 28
Hammer, 682 Fifth	Russian Paintings	to Oct. 1
Harlow, 620 Fifth	Old and Modern Masters: Prints	to June 30
Holland House, 10 Rockefeller Plaza	Van Gogh: Paintings	to June 28
	Native Dutch East Indian Art	to July 30
International Studio, 15 E. 57	Antique Stained Glass	June 24-July 12
Iranian Institute, 151 E. 57	6000 Years of Persian Art	to June 22
Keppel, 71 E. 57	Charles Woodbury: Memorial Show	to June 30
Kleemann, 38 E. 57	Selected American Paintings	to June 30
Knoedler, 14 E. 57	Red Cross Loan Exhibition: Masterpieces	to June 29
Kohn, 608 Fifth	John G. Dow: Paintings	June 17-July 12
Kraushaar, 730 Fifth	Group Show: Paintings	June 17-July 15
John Levy, 11 E. 57	Thomas Moran: Paintings	to June 30
Lilienfeld, 21 E. 57	American & European Masters: Paintings	to Sept. 28
Macbeth, 11 E. 57	Group Show: Paintings	to Sept. 1
Matisse, 51 E. 57	Modern French Paintings	to July 1
Mayer, 41 E. 57	Selected Prints	to July 1
Metropolitan Museum	Masterpieces of Enameling	to Sept. 1
	Contemporary American Industrial Art	to Sept. 1
Midtown, 605 Madison	Retrospective Group Show: Paintings	to June 30
Milch, 108 W. 57	Group Show: Paintings	to July 1
Montross, 785 Fifth	Paul Swan: Paintings, Sculpture	to June 22
Morgan, 37 W. 57	Mexican Children's Art	to Sept. 1
Morgan Library, 29 E. 36	Illuminated Manuscripts	to Oct. 1
Morton, 130 W. 57	Wolf; McGurr: Paintings	to June 24
Museum of Costume Art, 630 Fifth	Cotton in Costume	to June 30
Museum of Modern Art	20 Centuries of Mexican Art	to Sept. 20
Museum of the City of N. Y.	"Child Life in Old New York"	to July 1
Newhouse, 15 E. 57	Group Show: Paintings	to Sept. 1
N. Y. Public Library, Fifth at W. 42	Group Show: Prints	to Dec. 1
Nierendorf, 18 E. 57	XX Century Art	to July 1
Non-Objective Painting, 24 E. 54	Group Show: Paintings	to Sept. 1
Orrefors, 5 E. 57	Swedish Glass, Sculpture, Jewelry	to June 30
O'Toole, 33 E. 51	Van Vleck: Paintings, Sculpture	to June 20
Passedoit, 121 E. 57	Modern French Paintings	to June 30
Perls, 32 E. 58	Modern French Paintings	to Aug. 30
Rehn, 683 Fifth	Group Show: Paintings	to Sept. 1
Robinson, 126 E. 57	Mother and Child Sculpture	to June 30
Sachs, 817 Madison	Primitive Art	to June 30
St. Etienne, 46 W. 57	American Abstract Paintings	to June 18
Schaeffer, 63 E. 57	Old Masters	to Sept. 1
Schneider-Gabriel, 71 E. 57	English XVIII Century Paintings	to July 1
Schoenemann, 605 Madison	Dutch XVII Century Paintings	to June 23
Studio Guild, 730 Fifth		
	Revolving Show: Paintings, Sculpture	June 17-July 13
Vendome, 50 W. 56	Revolving Group Show: Paintings	to Sept. 1
Walker, 108 E. 57	Group Show: Paintings	to July 1
Weyhe, 794 Lexington	Group Show: Prints, Drawings	to June 30
Wildenstein, 19 E. 64	French Contemporary Paintings	to June 30
Howard Young, 1 E. 57	English Portraits	to July 1

### EXHIBITIONS AT THE WORLD'S FAIR: TO OCTOBER 31

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America at Home Building	American Interiors
Czechoslovakian Pavilion	Contemporary Art
French Pavilion	French Interiors; Old and Contemporary Art
Gallery of Science and Art	53 Contemporary U. S. Paintings
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